

HAVILAND'S Good Old Tunes

NO. 2

Thirty Four Complete Numbers
All Copyrights



BALLADS,
COON SONGS,
COMEDY SONGS,
WALTZES,
REVERIES,
MARCHES,
and
TWO STEPS.

*Compiled and Arranged
by*

W. C. POLLA

*With Piano and Ukulele
Accompaniment*

Price 50¢

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MEMBERS OF THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS.

TO ALL LOVERS OF THE GOOD OLD SONGS

OWING TO POPULAR DEMAND I PUBLISH THIS FOLIO:

"HAVILAND'S GOOD OLD TUNES"
Number 2

THIRTY-FOUR (34) COMPLETE COPY-
RIGHTED SONGS AND PIANO PIECES

The success of my first Folio, "Haviland's Good Old Songs" has been phenomenal, which proves that the old songs will never die.

This new Folio is replete with good old tunes, songs, marches, waltzes, rags etc., that were tremendous successes in years gone by. Many of these songs have been out of print in sheet music form for years, and I have had countless requests for the numbers in this book which I could not supply, hence my decision to issue this Folio, which I consider is a better collection of old songs than "Haviland's Good Old Songs".

The present day song successes are wonderful, but the good old tunes can never be replaced by the modern or the up-to-date songs.

In publishing this Folio, I have left the piano arrangements just as they were in the original editions, and I have in this way retained the atmosphere of the good old tunes.

To the young folks, these songs and piano pieces will be new. To the older folks, they will bring back pleasant and happy memories, and I trust and hope you may enjoy playing and singing the numbers in this Folio as much as I have enjoyed compiling and publishing it.

I thank you.

F. B. Haviland

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HAVILAND'S

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Edited and arranged by

W. C. POLLA

With Ukulele Arrangement by

L. FLEISCHER

Price 50^c

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112 West 44th Street
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2 Respectfully Dedicated to Miss Margaret Walsh of Yonkers, N.Y.

A Ring On The Finger Is Worth Two On The 'Phone

Words by
JACK MAHONEY

Tune Uke
F B♭ D G

Music by
GEO. W. MEYER

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The key signature has two flats (B♭ and E♭). The introduction features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic. The main melody is introduced by the piano, marked 'Vamp' and 'p' (piano). The lyrics are as follows:

p Hon-ey boy I'd like to know, Why you 'phone and
 Cen-tral, Cen-tral, I am lost, Don't you know the

tease me so? Ev-'ry bod-y list-ens when you're on the wire, Tho' your voice I
 wires are crossed? And my hon-ey's talk-ing to an-oth-er girl. Hear her say-ing

like to hear, I'd much rath-er have, you near, For your love has set my heart on
 o'er the wire, That he is her heart's de-sire, I know it will set my brain a-

fire, whirl. Don't spend so much mon-ey 'phon-ing me all
 "Hel-lo, dear, if you have one kiss left for

day, me, It would build a home for two that's why say. D. *fz*

I would rath-er have you send it C. Q.

REFRAIN

p-f Don't call me up! Don't call me up! You know Cen - tral's

list-'ning all the time. *fz* Don't ring the 'phone, don't ring the 'phone, If you're ver-y

fond of ring-ing, set the wed-ding bells a swing-ing, Just call a - round, just call a - round,

Ring my door bell when you are a - lone, And if you un-der-stand bring a gold wed - ding

band, For a ring on the fin-ger is worth two on the phone. *fz* phone. *fz*

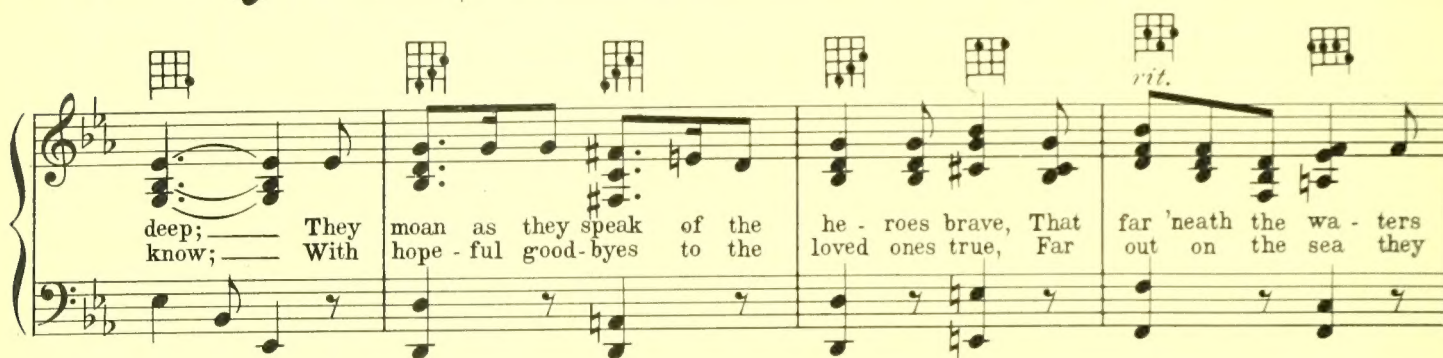
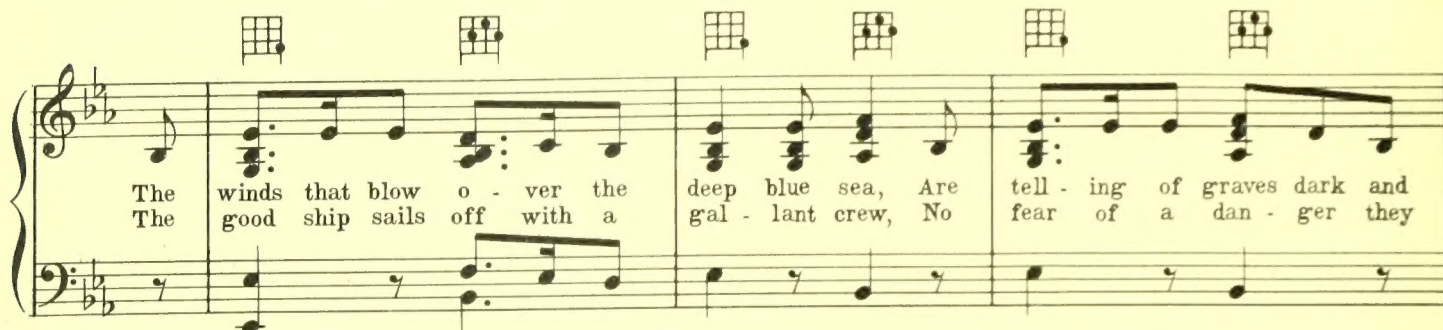
As Deep As The Deep Blue Sea

Words by
RENE BRONNER

Tune Uke
B \flat E \flat G C

Music by
H. W. PETRIE

Cantabile



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The love that I bear for thee, Is as deep as the deep blue sea, To you ev - er con - stant and true, As stars that shine o - ver the blue, As broad as the might - y deep, Is the love in my heart I keep. I live for you and the joys to be, Your love a - lone is the world to me, My love, time can - not sev - er, Is as deep as the deep blue sea, As deep as the deep blue sea, As deep as the deep blue sea.

Beans! Beans!! Beans!!!

Words by
ELMER BOWMAN

Tune Uke
A D F# B

Music by
CHRIS. SMITH

Moderato

f

Till Ready

p

p recitativo

Good A morn-in' Judge, I'm here a - gain, Be - fore you and the
nice pot roast is good and sweet, Pork chops and steaks I

jur - y men, Just give me chance and I'll ex - plain, Why I de - sert - ed
like to eat, Just so it's meat, it is a treat, While sit - ting at my

"E - va." I work and give her ev - 'ry cent, To buy the food and pay house rent, Her
ta - ble, Calf's liv - er's cheap and so is veal, Dis - gust - ed is the way I feel, I

ways filled me with dis - con - tent, I thought 'twas best to leave her. 'Course
must have meat 'long with my meal, Es - pec - ially when I'm a - ble. Be -

rall.

she's my law-ful wed-ded wife that's true, — But how'd you like your wife to hand to you:
 lieve me mar-ried life ain't al-ways bliss, Now judge you'd quit if all you got was this:

rall. assai

CHORUS

p-f

Beans for your break-fast, beans for your lunch, Beans at sup-per time,

Boiled beans, soup beans, stewed beans, Baked beans, beans rain or shine, — She nev-er has ham,

chick-en or lamb, strange as it seems, — My home I ad-mired, Judge, but

I got tired — of eat-in' beans, beans, beans. *fz* beans.

1. 2.

College Life

March and Two-Step

Text by Jack Drislane

By HENRY FRANTZEN

Tempo di Marcia

The musical score is written for piano in 6/8 time. It begins with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Marcia'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *cresc.* (crescendo). There are repeat signs with first and second endings. The piece concludes with a final cadence.

Bring back the days of the gold-en past, Those good old col- lege days, — The days we nev-er

Trio *mp*

knew a care or strife, Rah! Rah! — Bring back the friends that we used to know, Who've drif-ted dif-f'rent

f *fz* *mf*

ways, How we long a - gain for dear old col- lege life. —

fz *ff*

fz *molto cresc.* *fz* *fff*

ffz

fz

Down On The Farm In Harvest Time

Words by
ANDREW K. ALLISON

Tune Uke
A D F# B

Music by
DICK RICHARDS

Not fast

Piano introduction in G major, 2/4 time, marked "Not fast" and "f". The melody is in the right hand, and the bass line is in the left hand.

Vamp

p

Come on Ma an - dy dear, Let's go - way from here.
Oh my! Ma an - dy dear, Lis - ten and you will hear,

Vamp section with piano accompaniment and vocal melody. The piano part features a repeating figure in the right hand and a bass line in the left hand. The vocal melody is in the right hand.

Put on your bon - net and the dress that you wore.
How might - y an - xious I'm to get home a - gain.

Start in to pack the grip,
We'll have some John - ny cake.

Vocal melody and piano accompaniment for the first verse. The piano part features a repeating figure in the right hand and a bass line in the left hand. The vocal melody is in the right hand.

We're goin' to take a trip, Back to the dear old farm once more,
Like moth - er used to make, Stay up as late as half - past ten,

Vocal melody and piano accompaniment for the second verse. The piano part features a repeating figure in the right hand and a bass line in the left hand. The vocal melody is in the right hand.

rit.

Can't you hear those church - bells chime,
Whip - poor - wills for us will sing.

pull.

Don't you know it's har - vest time.
Old time mem - o - ries they'll bring.

Vocal melody and piano accompaniment for the third verse. The piano part features a repeating figure in the right hand and a bass line in the left hand. The vocal melody is in the right hand.

CHORUS

It's *p-f* har - vest time, yes har - vest time, Down on the farm it's har-vest time,

Hear old farm-er Reu-ben loud-ly say, Come boys hur-ry now and toss that hay, "When

eve - ning comes, There'll be a jam-bor-ee, In Perk - ins barn we'll have a Husk - in Bee.

We'll be part-ners in the hay seed trot, Have some cook-ies and a bot-tle of pop.

Gee whil-lick-ens it's just fine. Down on the farm in Har-vest time. It's Har-vest time.

Daddy's Little Girl

Words by
EDWARD MADDEN

Tune Uke
B \flat E \flat G C

Music by
THEODORE MORSE

Andante moderato

mf

p

School-time is o'er, 'round the old door, The chil - dren gai - ly
"Why are you sad? come see my dad!" The lit - tle maid - en

play, _____ One lit - tle maid, hair in a braid, Starts home-ward
cried; _____ "Long, long a - go, he loved me so," Sad - ly the

on her way. A wom - an near by, a tear in her eye, Her
wom - an sighed; And that ver - y night, three fac - es shone bright, With

heart beats wild - ly, too, _____ Says, "tell me, my dear, do
tears of joy and bliss, As Dad - dy's own child, kissed

you live near here, And whose lit - tle girl are you?"
mam - ma and smiled, As she soft - ly whis - pered this:

CHORUS

p I'm Dad - dy's lit - tle girl - - ie, I love him ten - der -

ly, Long, long a - go, my mam - ma, you know, Was

hap - py with dad - dy and me; Now she has gone for -

ev - - er, Down in the cit - y's gay whirl, And Dad - dy, you

see, has no one but me, So I'm Dad - dy's lit - tle girl?"

Everybody Loves An Irish Song

Tune Uke
Bb Eb G C

By WILLIAM J. McKENNA

Moderato

mf

p

Ev - 'ry soul is filled with mu - sic, Ev - 'ry heart sways with a song. How I
Sweet - est songs of Dear Old Er - in, They'll be sung while life shall last. With their

wish I were a sing - er, For I hum the whole day long: Not the
host of hap - py mem - 'ries, That they bring back from the past: There's a

mu - sic of the mas - ters with their heav - y mel - o - dies, But the
tear drop in their laugh - ter like a dia - mond in a crown. There's a

good old fash - ioned I - rish songs That ap -
smile, a sigh in ev - 'ry line, For a peal to you and me:
heart with care bow'd down:

rall.

CHORUS (With great expression)

mf "The Min - strel Boy to the War Has Gone," Like Grand-dad sang so man y years a -

go; "Come Back to Er - in, Ma - vour - neen, Ma - vour - neen" My

gray haired grand - ma crooned so soft and low; *rall.*

"Kath - leen Ma vour - neen, The Grey Dawn is break - ing," My

Moth - er's song while Dad chimed in so strong, Oh, Be - lieve me if all those en -

dear - ing young charms, Ev - 'ry - bod - y loves an I - rish Song.

Fifteen Cents

Tune Uke
F B \flat D G

Words and Music by
CHRIS. SMITH

Moderato

Vamp

A col - ored Res - tau - rant Pro - pri - e - tress, Whose
She real - ly meant to beat her ri - vals, That's a

name is Mis - sis Trice, Sells the big - gest meal in town for the price, I
fact with - out a doubt, Here's a lit - tle scheme That she fig - ured out, She

don't know how she does it, but she does it al - right, And her din - ing room is crowd - ed, morn - ing
gave a lit - tle ex - tras to the peo - ple at night, That is where you'll get your mon - ey's worth al -

noon and night, Nice clean nap - kins Sil - ver ser - vice too, When you
right al - right. Fin - ger bowls and ev - 'ry - thing com - plete, Here's some

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give your or - der in, This is what *rit.* she'll bring to you. *fz*
lit - tle ex - tra things, Mis - sis Trice would give to eat.

CHORUS

p-f Rice and gra - vy, gra - vy and rice, Suc - co - tash that's sea - soned high with
Ham and cab - bage, cab - bage and ham, Pos - sum with po - ta - toes, and —

sauce and spice, Eggs in the om' - let, Eggs in the shell,
lamb, lamb, lamb, Straw - ber - ry short - cake, Cake that is - n't short,

Hens that laid them nev - er were well, — Bread Pud - din' hot,
Chick - ens that had nev - er been bought, Oys - ters — raw,

Bread Pud - din' cold, Bread Pud - din' that is nine days old, Her gib - let stew is
Oys - ters — fried, Oys - ters — that had nev - er died, Her pump - kin pie is

just im - mense, And the whole darn bus - ness for Fif - teen Cents. *fz*
just im - mense, And the whole darn bus - ness for Fif - teen Cents. Fif - teen Cents.

Face To Face With The Girl Of My Dreams

Tune Uke
A D F# B

Words and Music by
RICHARD HOWARD

Moderato



I've won-dered and won-dered, if I'd see the day, When the girl of my dreams would come
For ev - er and ev - er, and ev - er and aye, I shall wor-ship, and love and a -

true. I've won-dered, and won-dered, and won-dered a - way, As I
dore, And then on e - tern - i - ty's ver - y last day, I shall

dreamed of her all the night thro'. I prom - ised I'd love her, tho'
want her a year or two more. I'll take her and lock her down

on - ly in dreams, In the days that have van - ished and passed. Tho' I've
deep in my heart, Then I'll go throw the key in the sea, And no

some-time been blue I have al- ways been true, Now I'm glad for I met her at last.
bod - y shall know, where it lies there be - low, But the sea and my sweet-heart and me.

REFRAIN (*Waltz lento*)

mp Face to face with the girl of my dreams last night, There I stood in re - al - i -

ty, And Oh! what a girl, she's more beau - ti - ful still, Than I ev - er

dreamed she would be. Hap - pi - ness, That is real I have found at last, The whole world is

mine so it seems. Since I stood there last night, In that won - der - ful light, Face to

face with the girl of my dreams. girl of my dreams. *dim.* *pp*

Honey - Love

Words by
JACK DRISLANE

Tune Uke
B \flat E \flat G C

Music by
GEO. W. MEYER

Moderato

f

p

Where the hon - ey - suck - le grows,
Soon the lit - tle birds will sing,

Where the Mis - sis - sip - pi
Soon the wed ding bells will

flows,
ring,

Ev - 'ry night there's some - thing
Then we'll start our hon - ey

do - ing
moon - ing

woo - ing
croon - ing

coo - ing
spoon - ing

There's a lit - tle South - ern
Ev - 'ry hon - ey - suck - le

girl,
vine,

Who has set my heart a -
Seems to tell me she'll be

whirl,
mine,

When you see my ban - jo
Ain't no use to wor - ry

'neath my arm,
an - y more,

Then you're sure to hear this
'Cause she prom - ised when I

song.
sang.

CHORUS

p-f

Hon - ey - love, my heart is lone - ly, lone - ly as can be,

Hon - ey - love, I want you on - ly, Want you, hon - ey, ev - 'ry day, Want you more when you're a - way,

Hon - ey - love, I see that fin - ger where the wed - ding ring should lin - ger,

Hon - ey - love, my tur - tle dove, be mine.

I'm Awfully Glad I Met You

Words by
JACK DRISLANE

Tune Uke
G C E A

Music by
GEO. W. MEYER

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal melody is written in the treble clef, with lyrics printed below the notes. The lyrics are as follows:

I used to won-der why all lov-ers love to sigh, And hold each oth-ers hand at
Some-times when I feel blue, as fel-lows oft-en do, I on-ly need to see you
night, smile, With them I've oft-en chaffed, at times I've e-ven laughed, And
When ev-er you are near, all wor-ries dis-ap-pear, That's
thought it such a fun-ny sight. But since I met you dear, it
why I'm 'round you all the while. You suit me to a "T." both
does-n't seem so queer, It seems the prop-er thing to do For
you and I a-gree, We suit each oth-er ev-ry way What-

when you are a-way, I'm lone-ly all the day, And think of noth-ing else but you.
- ev - er pleas-es you, Just seems to please me too, And that's the rea-son why I say.

CHORUS

I am aw - ful glad I met you, And I want to tell you

true, — That I nev - er can for - get you, There's no oth - er girl will

do. — There is some-thing sweet to live for, Since I fell in love with you, — I am

aw - ful glad I met you dear - ie, Aint you glad you met me too? I am too? —

In Twilight Town

Lyric by
C. M. DENISON

Tune Uke
Ab Db F Bb

Music by
E. F. DUSENBERRY

Moderato

The piano introduction is in E-flat major (three flats) and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *rall.* (rallentando) marking.

The first system of the song features a vocal melody and piano accompaniment. The lyrics are: 'Mid the clov-er in the mead-ow I am roam-ing, As the sun sinks in the gold-en tint-ed It is sum-mer-time a-gain in old New Eng-land, And I'm roam-ing near the scenes I love so

The second system continues the vocal melody and piano accompaniment. The lyrics are: west, And my thoughts they turn to one night in the gloam-ing, When I dear, But the sun-shine in my heart has turned to sad-ness, For the

The third system continues the vocal melody and piano accompaniment. The lyrics are: said "good-bye" to her I loved the best, Sweet-heart I seem to see you in my girl of whom I'm dream-ing is not here, I hear the vil-lage church-bells sad-ly

The fourth system concludes the song with the final vocal melody and piano accompaniment. The lyrics are: dream-ing, Stand-ing in the door way as the sun goes down, And I toll-ing, In my heart each stroke a stor-y's writ-ing down, And I

seem to hear you whis-per "dear I love you" Then I wish that I were back in twi-light town.
know mid scenes of old, no more I'll find her, And I dream sad dreams to-night in 'twi-light town.

REFRAIN *Tenderly*

p-f I'm dream-ing a - gain of an old sha - dy lane, In Twi - light

Town. An old tryst-ing place and an old fash-ioned face, In Twi -

light Town. I'm think-ing in vain of the sweet might have been, Of the

time when life's sun went down, Just smil-ing, hearts sad o'er the dear times we

had, In Twi - light Town. 1. 2. Town.

In The Town Where I Was Born

Words by
DICK HOWARD &
BILLY TRACEY

Tune Uke
G C E A

Music by
AL. HARRIMAN

Moderato

The musical score is written for piano and voice. It consists of six systems of music. Each system has a piano part on the left and a vocal part on the right. The piano part includes chords and melodic lines. The vocal part includes a melody line and lyrics. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are as follows:

You'd nev - er think to
 How well do I re -
 look at me I'd ev - er milked a cow, Or ev - er pitched a load of new mown hay.
 -mem-ber how we used to sit each night, And lis - ten to the stor - ies told by Dad.
 You'd nev - er think that I was just a sim - ple coun - try lad. Born in a one horse
 Those stor - ies and my school-books and the church each Sun-day more. Was all the en - ter -
 vil - lage far a - way. Though years have changed my coun - try ways to ways of cit - y
 tain-ment that I had. A girl was nev - er called a chick-en by the boys she
 life, There's still a soft spot in my heart to - day. For the old home and the
 knew, Her moth - er made the dress - es that she wore. And though there were no
 old folks in the town where I was born, And speak - ing of that town I'd like to say.
 man-sions there, just plain old fash - ioned homes, You'd al - ways find a wel - come at the door.

CHORUS

There were no sky scrap-ers in my old home town, — There were no bright
lights or no Broad - ways, And there were no tax - ies on the
old main street, — Or no mid - night Cab - a - rets, — They were
just plain peo - ple in that coun - try town, — Al - ways up with the roost - ers in the
morn, — But if a fel - low had a gal, He nev - er had to watch his pal, In the
They'd nev - er shake your hand off, Jack, Then go and talk be - hind your back,
town where I was born. There were born.

1. 2.

I've Got A Feelin' For You

or

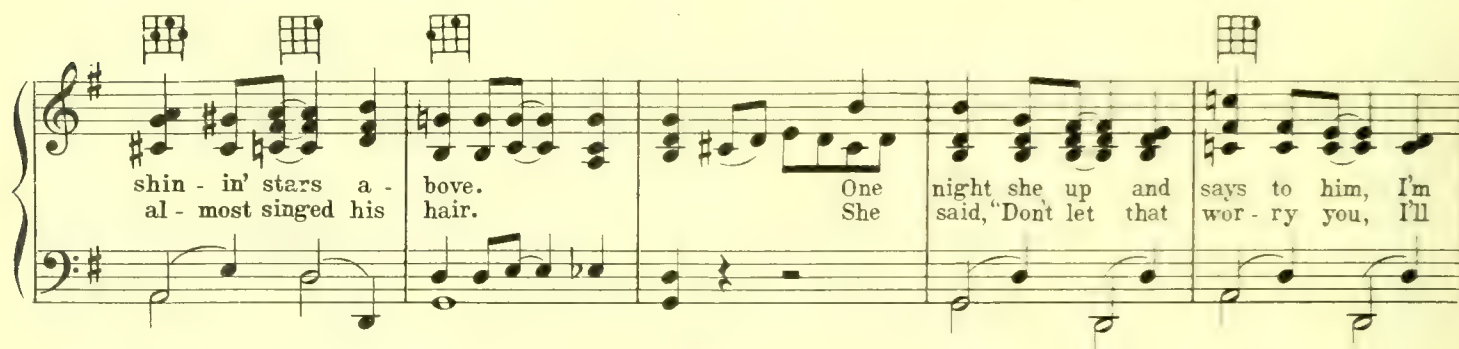
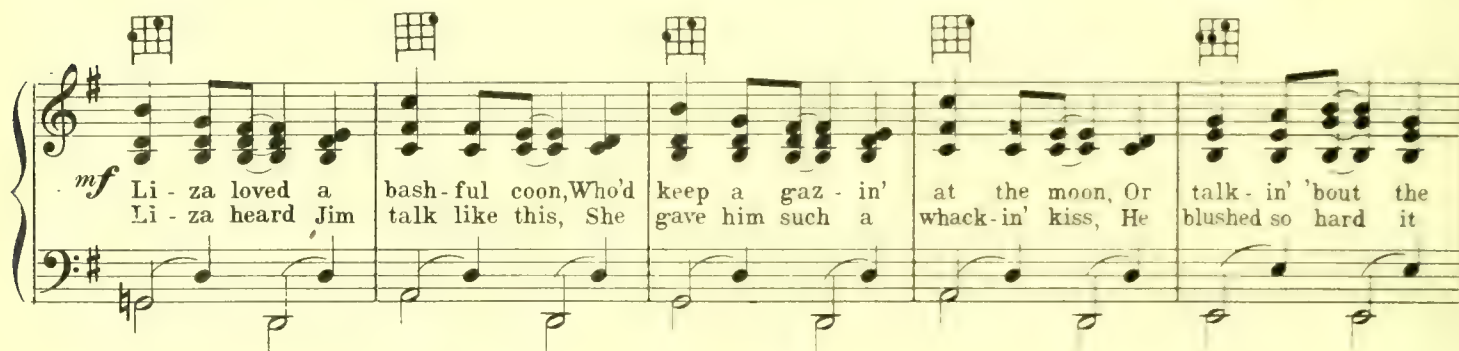
"WAY DOWN IN MY HEART"

Words by
EDWARD MADDEN

Tune Uke
A D F# B

Music by
THEODORE MORSE

Moderato



Then poor Jim look'd a - way, And Li - za heard him say:
Jim said, "I guess I'll stay," And Li - za heard him say:

CHORUS *Slowly*

f "Way down in my heart, I've got a feel-in' for you,

And if we should part, I'd be a kneel-in' to you,

If you'd say the word, I'd go a - steal-in' for you, 'Cause I've got a

sneak-y feel-in' for you. you. *D.S.*

The Leader Of The German Band

Words by
EDWARD MADDEN

March Song

Music by
THEODORE MORSE

March Tempo

Tune Uke
G C E A

f

ff

Till Ready

p

Ev First 'ry day by our back door, Poo Next
they play "Die Wacht a Rhein"

ple gath-er by the score, We have a con- cert each aft-er-noon,
we hear "O Ba - by Mine," Then Ja - kie toots on his pic - co - lo.

played by a Dutch band all out of tune. *ff* Some are thin and
sweet-ly the strains of "Hi - li Hi - lo!" "Oh, du lie - ber

some are fat, Each one wears a sol - dier the hat, Read - y they
Au - gus - tine," And the "Wear - ing" of the Green. Then hey will

stand a - wait - ing com - mand, From the lead - er of the Ger - man band.
wind up each af - ter - noon, With a good old "Yank-ee Doo - dle" tune.

CHORUS

ff "Schmidt" makes such a hit, His cor - net so - lo goes so

high, "Schmalz" may have his faults, His trom - bone pokes in

Hein - y's eye, "Jake" is such a fake, He plays the

pic - co - lo with one hand, But "Heinz" shines like the "fif - ty - sev - en

kinds," He's the lead - er of the Ger - man Band. Band. Band.

The Land Of Golden Dreams

Lyric by
C. M. DENISON

Tune Uke
B \flat E \flat G C

Music by
E. F. DUSENBERRY

Moderato

p Some - times my heart grows wea - ry, Some - times I'm sad it seems, Then
To - night I'm sad and lone - ly, With long - ing and with tears, Your

pa - tient - ly I wait dear, For you my girl of dreams; Then
dream - face from the fire - light, Smiles out a - cross the years; And

fear de - parts and sun - shine, Comes with it's gold - en glow, My
then my heart grows light - er, Be - cause I love you so, For

heart is light the world is bright, I long why once more to go. _____
naught is true but love and you, That's I long to go. _____

REFRAIN *Andante*

mp

Back to the land of gold - en dreams, Back to the days of

old, dear, Back to the scenes of long a - go,

Where love's sweet stor-y was told; Back to the hours I spent with you,

While love's star bright - ly gleamed, Back to the dear old

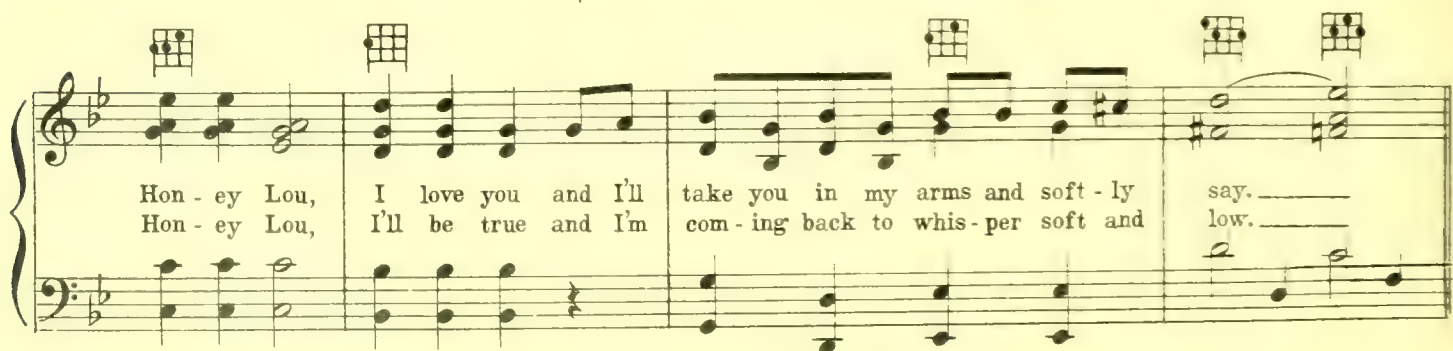
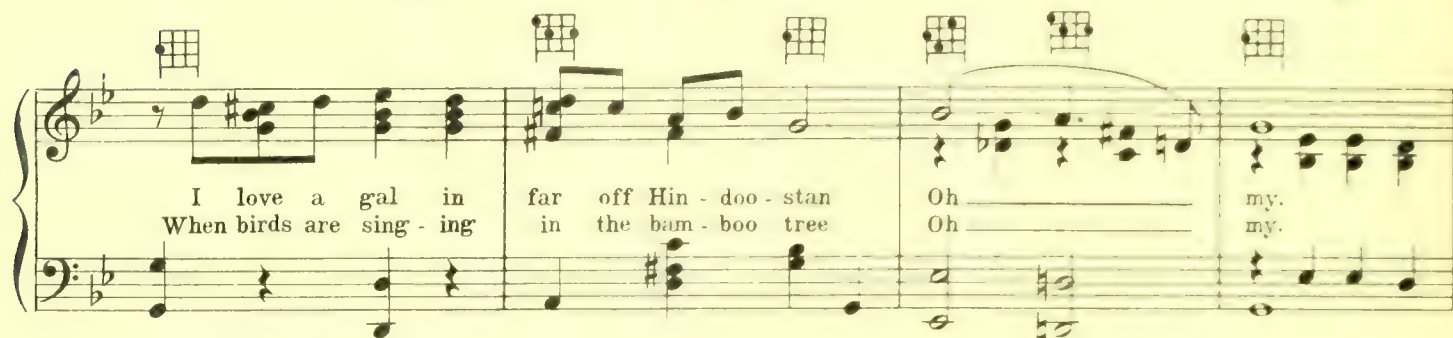
days of yore, To the land of my gold - en dreams.

My Honey Lou

Tune Uke
F B \flat D G

By THURLAND CHATTAWAY

Moderato



CHORUS



I wants to own you

hon - ey,

Al - tho' I has no

mon - ey,

My heart it feels so

fun - ny

dusk y maid di -

vine,

Oh, babe,

I could - n't

live with -

out you,

I'll nev - er, nev - er

doubt you,

When I look in -

to your eyes, Then

I wants my hon - ey

Lou.

Lou.

Motor King

March and Two-Step

HENRY FRANTZEN

INTRO.

March tempo

The musical score is written for piano in 6/8 time. It begins with an 'INTRO.' section marked 'f' (forte) and 'molto cresc.' (molto crescendo). The main section is marked 'March tempo' and 'mf' (mezzo-forte). The score consists of six systems of music, each with a treble and bass staff. The first system includes a double bar line and a repeat sign. The second system includes a double bar line and a repeat sign. The third system includes a double bar line and a repeat sign. The fourth system includes a double bar line and a repeat sign. The fifth system includes a double bar line and a repeat sign. The sixth system includes a double bar line and a repeat sign. The score ends with a final double bar line and a repeat sign.

Trio

p

molto cresc.

f molto cresc.

ff

fz

ff

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a *ff* marking in the bass staff. The second system has a *ff* marking in the bass staff. The third system has a *molto cresc.* marking in the bass staff. The fourth system has a *ff* marking in the bass staff. The fifth system has a *cresc.* marking in the bass staff. The sixth system has a *ff* marking in the bass staff. The notation is written in a clear, professional style, typical of a musical score.

Nobody's Little Girl

39

Words by
JACK DRISLANE

Tune Uke
B \flat E \flat G C

Music by
THEODORE MORSE

Andante moderato

mf On the cor - ner stands a ba - by, With a let - ter in her hands,
Soon the post - man reads the let - ter, Then he gives a sud - den start,

Pass - ing by, a post - man fal - ters, Sees a smile he un - der - stands,
"Ba - by dear I know your Mam - ma, Tho' 'tis years we've been a - part,"

"Take this let - ter to my Mam - ma, Tell her that it came from me,
In his arms he takes his darl - ing, Brush - es back her gold - en curl,

"What's your name come tell me, dear - ie, Then the child sobs tear - ful - ly,
"Though she left us I have you, dear, You're still some - one's lit - tle girl."

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CHORUS *Slowly*

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Slowly'. The score includes various musical notations such as chords, single notes, rests, and dynamic markings like *mf* and *rall. e dim.*. The lyrics are written below the vocal line.

mf They say I'm no - bod - y's ha - by, You'll find my Mam - ma, sir,
 may be, If some - one cared for me on - ly, I would - nt
 be sad and lone - ly, Pa - pa and Mam - ma have part -
 ed, I'm all a - lone, brok - en heart - ed, I guess that's
 why they all call me, *rall. e dim.* No - bod - y's lit - tle girl.

Nan! Nan! Nan!

41

Words by
EDWARD MADDEN

Tune Uke
B \flat E \flat G C

Music by
THEODORE MORSE

Moderato

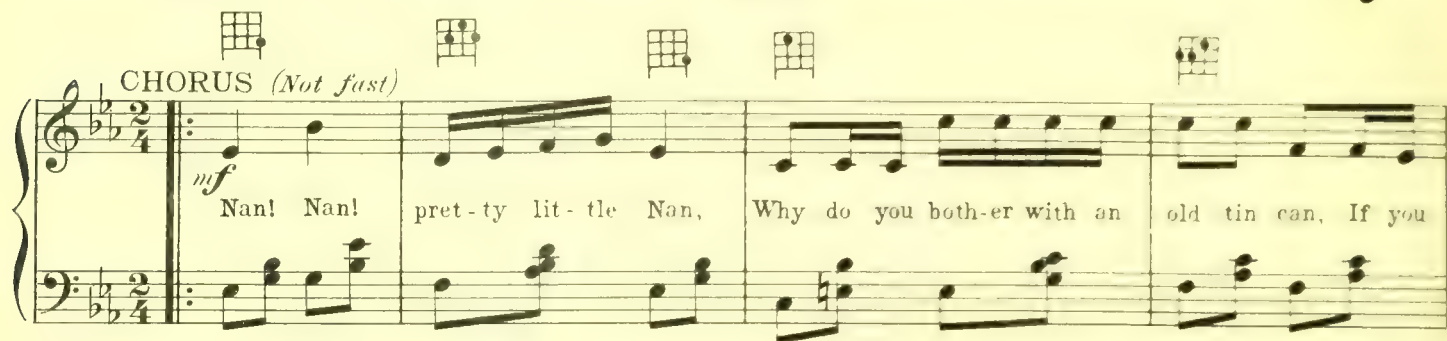
The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in 2/4 time, with a key signature of two flats (B \flat and E \flat). The tempo is marked 'Moderato'. The vocal melody is written on a single staff with a treble clef, following the piano accompaniment. The lyrics are written below the vocal staff, with some words split across lines. There are several measures of piano accompaniment without lyrics, indicated by a '7' (seven notes) or a grid of dots representing chords. The lyrics are as follows:

A lone in a va-cant lot, While a shy young Nan-ny goat 'cross the way, Was
The heard his ten-der lay, But the wise old Bil-ly goat knew his book, And
chew-ing an old tin pot, Said the Bil-ly goat, "My what a fas-ci-na-ting eye, In-
haugh-ti-ly turned a way, Thought the Nan-ny goat, "Well, you can nev-er real-ly tell, What
- deed she's a fair young miss. Now I'd much pre-fer a wife like her, To a life of sin-gle
leads to a sweet ro-mance. If he smiles a-gain as he did just then, I be-lieve I'll take a

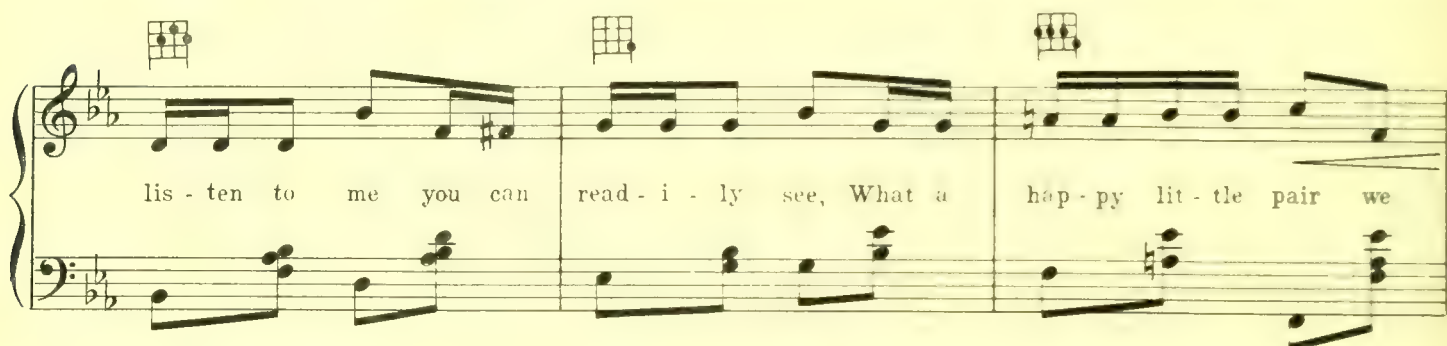


bliss," And he gay - ly wink'd his eye, And the Nan-ny goat heard him sigh.
 chance," So she could-n't re - sist him long, When the Bil - ly goat sang this song.

CHORUS (*Not fast*)



mf Nan! Nan! pret - ty lit - tle Nan, Why do you both - er with an old tin can, If you



lis - ten to me you can read - i - ly see, What a hap - py lit - tle pair we



two can be, Nan! Nan! pret - ty lit tle Nan, Try and love me if you can I



vow to you, I will be true, My Nan! Nan! Nan! Nan!

(*Imitate a Goat*)

1. 2.

Please Come And Play In My Yard

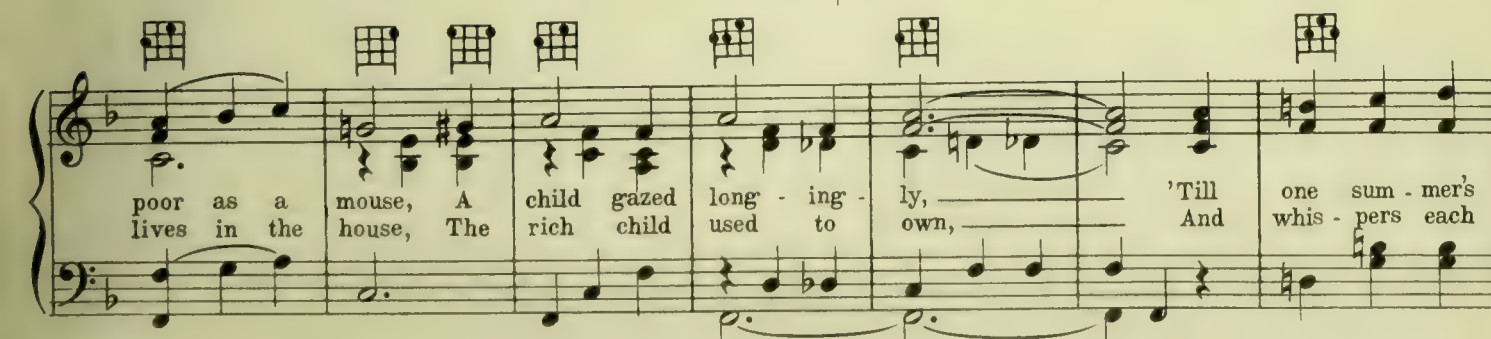
(Nobody Cares For Me)

Words by
EDWARD MADDEN

Tune Uke
G C E A

Music by
THEODORE MORSE
*Writers of the famous Songs "Blue Bell"
"I've Got A Feeling For You" etc.*

Andante moderato



day, she heard a voice say, "Please come and play with me."
day, to her friend o'er the way, "Don't leave me all alone."

CHORUS (*Slow*)

p
"Please come and play in my yard, I'm all alone you see."

Once I was poor like you are, Then Ma-ma loved but me.

Now she is al-ways bus-y, Out in so-ci-e-ty.

Please come and play in my yard, No-bod-y care for me.

Railroad Jim

45

Tune Uke
F B \flat D G

By NAT H. VINCENT
Writer of Railroad Rag

Moderato

Till Ready

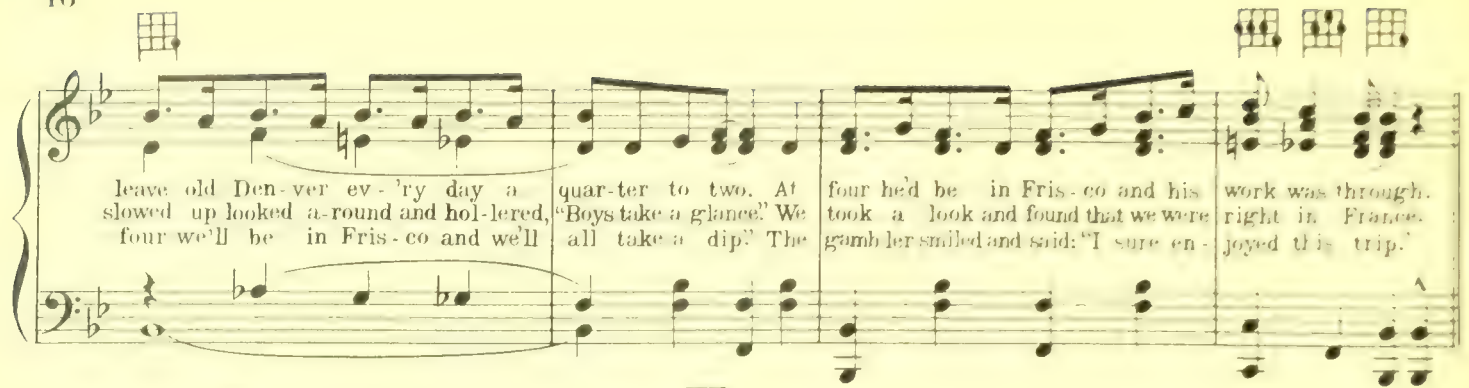
f (Choo-Choo-Choo) *fz* *p*

p On the San - ta Fé there was a brave en - gin - eer,
Once a west - ern gamb - ler thought that he'd have some fun,
Next thing that we knew he hol - lered, "This is Ber - lin",

noth - ing of fear, His dai - ly run was Den - ver to the old gold - en gate, His
Jim on a run, He said, "I'll bet a mil - lion you can't make bet - ter time," Then
shout - ed, "Come in!" Jim said, "I'm sor - ry but I've got a date down in Rome, We'll

train was nev - er known to be a min - ute late. And when he'd get the sig - nal he would
Jim just smiled and said, "That mil - lion bones is mine." Be - fore we knew what hap - pened we had
take a min - ute with you on our re - turn home!" From Rome we went to Spain and saw a

o - pen wide, The throt - tle and he'd take us on a wild wild ride. He'd
left the track, In thir - ty sec - onds Fris - co Bay was at our back. He
real Bull fight, Then Jim said to the gamb - ler, "Bet - ter sit real tight. At



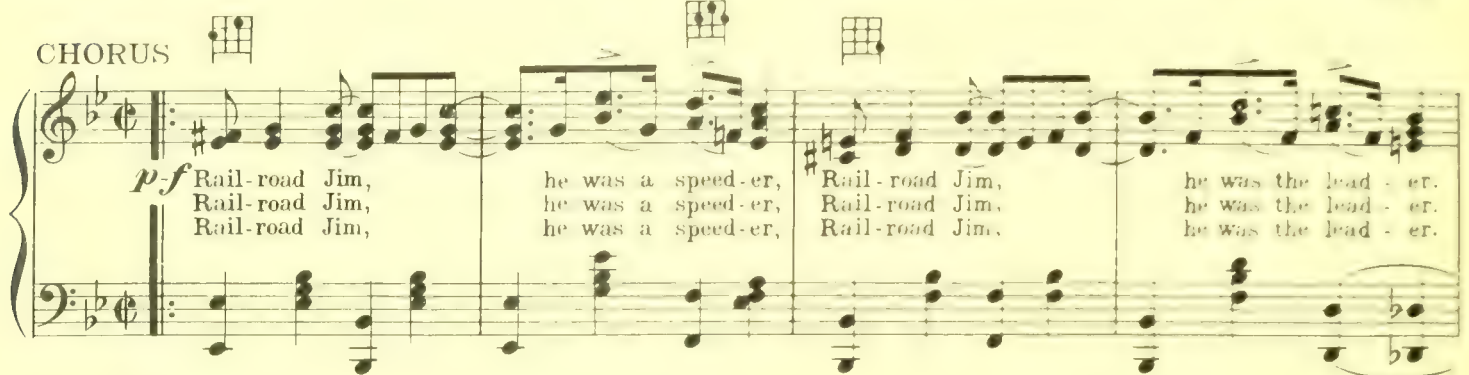
leave old Den-ver ev-'ry day a
slowed up looked a-round and hol-lered,
four we'll be in Fris-co and we'll

quar-ter to two. At
"Boys take a glance!" We
all take a dip!" The

four he'd be in Fris-co and his
took a look and found that we were
gambler smiled and said: "I sure en-

work was through.
right in France.
joyed this trip."

CHORUS

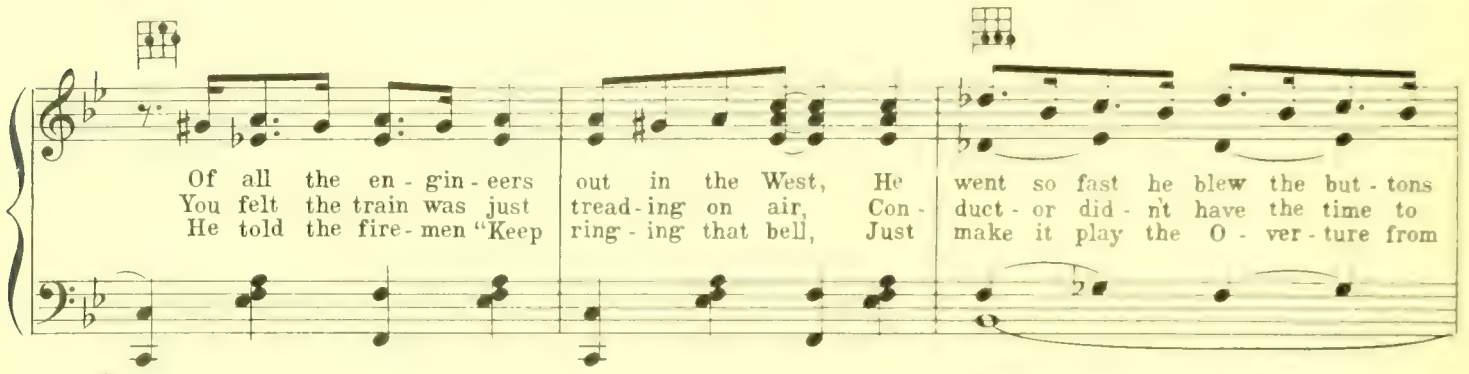


pf Rail-road Jim,
Rail-road Jim,
Rail-road Jim,

he was a speed-er,
he was a speed-er,
he was a speed-er,

Rail-road Jim,
Rail-road Jim,
Rail-road Jim,

he was the lead-er.
he was the lead-er.
he was the lead-er.



Of all the en-gin-eers
You felt the train was just
He told the fire-men "Keep

out in the West,
tread-ing on air,
ring-ing that bell,

He
Con-
Just

went so fast he blew the but-tons
duct-or did-nt have the time to
make it play the O-ver-ture from



off your vest,
get your fare.
"Will-iam Tell."

Rail-road Jim,
Rail-road Jim,
Rail-road Jim,

his train was
his train was
his train was

bound to be on
bound to be on
bound to be on

time. You'd hear the
time. You'd hear the
time. You'd hear the



(Spoken)

Ding Ding Ding
Dong Dong Dong
Dong Dong Dong

Choo, Choo, Choo. Toot!
Choo, Choo, Choo. Toot!
Choo, Choo, Choo. Toot!

Toot! Toot! Toot!
Toot! Toot! Toot!
Toot! Toot! Toot!

Of Rail-road Jim.
Of Rail-road Jim.
Of Rail-road Jim.

1. Jim.
Jim.
Jim.

2. Jim.
Jim.
Jim.

D.S.

Society Swing

47

Characteristic March and Two-Step

HENRY FRANTZEN

The musical score is written for piano and bass. It begins with a treble and bass staff in 6/8 time, marked with a key signature of one flat (B-flat). The first system includes dynamics *f* and *cresc.*, and a repeat sign. The second system features *fz* and *f*. The third system includes *fz*. The fourth system includes *f* and *fz*. The fifth system includes *f* and *fz*. The sixth system includes *fz*. The seventh system includes *mf*. The eighth system includes *fz*. The score concludes with a final measure.

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This page contains six systems of musical notation for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The notation is as follows:

- System 1:** Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a steady eighth-note accompaniment. Dynamics: *fz* (first measure), *fz* (fifth measure).
- System 2:** Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *fz* (third measure), *cresc.* (seventh measure), *fz* (eighth measure).
- System 3:** Treble and bass staves. Treble staff has a more active melodic line. Bass staff continues the accompaniment. Dynamics: *ff* (third measure), *ffz* (fifth measure).
- System 4:** Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff continues the accompaniment. Dynamics: *fz* (first measure), *fz* (third measure), *f* (fifth measure).
- System 5:** Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *fz* (third measure), *fz* (fifth measure).
- System 6:** Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *f* (second measure), *fz* (fifth measure).

Trio

This musical score is for a piece titled "Society Swing - 3". It is written for piano and features a variety of musical notations and dynamics. The score is organized into six systems, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The first system includes a "Trio" marking. The second system continues the piano texture. The third system introduces a forte (*f*) dynamic and features triplet markings in both staves. The fourth system shows a crescendo leading to a fortissimo (*ff*) dynamic, with further triplet markings. The fifth system continues the fortissimo texture. The sixth system concludes with a fortissimo (*ff*) dynamic and a crescendo marking. The score is characterized by complex chordal textures and rhythmic patterns, including many triplets and slurs.

Sometime You'll Wish Me Back Again

Tune Uke to
F B \flat D G

Words and Music by
E. AUSTIN KEITH

Writer of "When I'm Gone You'll Soon Forget"

Andante espressivo

mf

p Some - time you'll wish me back a - gain, An long to lin - ger by my side,
Some - time you'll wan - der by the stream, Where oft - en you and I have strayed,

Some - time you'll see what might have been, If you and I had on - ly tried,
And there a - lone you'll sweet - ly dream, Of all the prom - is es we made,

No love more per - fect than our own, You love me now, you loved me then. Down
You can't for - get those gold - en hours, And joys of ours that once have been, When

in your heart when you're a - lone, Some - time you'll wish me back a - gain.
for - tune came to us in showers, Some - time you'll wish me back a - gain.

REFRAIN

p Some - time you'll wish me back a - gain, A - mong those flow'rs and fields of
green, Oh, you and I were hap - py then, And
life to us was but a dream; Those days are gone for - ev - er
more. 'Tis true we know what might have been,
Yet, well I know where e'er you go, Some - time you'll wish me back a - gain.

Silver King Waltz

By THEODORE WENZLIK

Tempo di Valse

The musical score for "Silver King Waltz" is written for piano. It consists of six systems of music. The first system is marked *mf* and includes the instruction "Tempo di Valse". The key signature is one flat (B-flat major). The time signature is 3/4. The score features various musical notations including chords, single notes, and slurs. The second system continues the melody in the right hand. The third system introduces a *f* (forte) dynamic. The fourth system features a *mf* (mezzo-forte) dynamic. The fifth system includes a repeat sign. The sixth system concludes the piece with a final chord.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The first measure of the second system is marked with a "1." indicating a first ending. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

2.

p

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into measures by vertical bar lines. The music is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a variety of chords and melodic lines, including a prominent bass line in the first system and a more active melody in the second system. The voice part is a simple melody that follows the lyrics. The score is written in a clear, legible style with standard musical notation.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a steady eighth-note rhythm. The melody is simple and catchy, with a few trills and grace notes. The score is presented in a clean, black-and-white format with a light beige background.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a grand staff with a treble and bass clef. The voice part is in the upper register, using a single treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has two measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part has a single melodic line. The lyrics "The Rose Tree" are written below the piano part in the first system.

Al - tho' our hearts are break - ing, Star - light we part to - night.
 Star - light your heart is yearn - ing, Yearn - ing for one in vain.

CHORUS

p ff Good - night, my Star - light, Heart of my

heart, You'll be my star bright, Tho' we're far

a - part. And when you're lone - ly,

My heart's de - light, Dream of your true

love Good - night Star - light. light. light.

That Lovin' Rag

Words by
VICTOR H. SMALLEY

Tune Uke
G C E A

Music by
BERNIE ADLER

Moderato

That lov - in' rag, that lov - in' ra(g) - g, Fills you with joy or joy - ful ja(g) - g, It makes you glad, you'll ne'er be sa(d) - d, That lov - in', lov - in' rag, Your hon - ey gal close to your breast, Then dance the rag you love the bes(t) - t, You'll nev - er want to stop that lov - in' rag. Oh law - dy, law - dy, law - dy, law - dy, hear that tune, I'll for - get my home and moth - er might - y soon, Keep right on a rag - gin' not a step I'll miss, I'll tell you babe home ain't

noth-in' like this, Close your eyes my hon-ey and we'll glide a-long. I feel my-self a-slip-ping, I don't

mean no wrong, Just put your arms a-round me and we'll dance till morn, That lov-in', lov in' rag.

Hear the mu-sic soft-ly play, I could dance all night and day,

Lov-in' rag and Bom-ber-shay, Umph, umph, my babe hold tight,

I want no brass band play-ing for me, No Gil-more or Sou-sa's or-ches-tree, The

on-ly ar-tic-le of har-mon-y, Is the lov-in', lov-in' Rag.

Two Blue Eyes

March Song

Words by
EDWARD MADDEN

Tune Uke
F B \flat D G

Music by
THEODORE MORSE

Marcia

The musical score is written for piano and voice. It begins with a piano introduction marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B \flat and E \flat), and the time signature is common time (C). The lyrics are written below the staff, with some lines split across two staves. The score includes a chorus section at the bottom.

f

Eyes of blue, what if you, should
Eyes of blue, say would you be

miss me, bye and, bye, Eyes of blue, if you're true, then kiss me,
beam - ing, night and day, Eyes of blue, if you knew he's dream - ing,

love don't sigh, — If we part will your heart be griev - ing, tho' time
far a way, — Would you care just to share his glor - y, where he

flies? — Will you yearn, when you learn I'm leav - ing, Two Blue Eyes?
lies, — If he told you the old sweet stor - y, Two Blue Eyes?

CHORUS

pf

Two eyes are shin - ing, filled with

First system of musical notation. The treble clef staff contains the melody with lyrics: "pain, ——— Two hearts are pin — —". The bass clef staff provides a harmonic accompaniment. Above the treble staff are three chord diagrams corresponding to the notes in the first three measures.

Second system of musical notation. The treble clef staff contains the melody with lyrics: "ing, all in vain, ——— Two". The bass clef staff provides a harmonic accompaniment. Above the treble staff are three chord diagrams corresponding to the notes in the first three measures.

Third system of musical notation. The treble clef staff contains the melody with lyrics: "lips are call — — ing fond good byes, ———". The bass clef staff provides a harmonic accompaniment. Above the treble staff are five chord diagrams corresponding to the notes in the first five measures.

Fourth system of musical notation. The treble clef staff contains the melody with lyrics: "Two tears are fall — — ing from". The bass clef staff provides a harmonic accompaniment. Above the treble staff are three chord diagrams corresponding to the notes in the first three measures.

Fifth system of musical notation. The treble clef staff contains the melody with lyrics: "Two Blue Eyes. Eyes.". The bass clef staff provides a harmonic accompaniment. Above the treble staff are five chord diagrams corresponding to the notes in the first five measures. The system concludes with a double bar line and a repeat sign.

Thoughts Of Heaven

REVERIE

Miss BESSIE BRADFORD

Andante moderato

mf

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

p

Tad. * *Tad.* * *Tad.* * *Tad.* * *Tad.* *

Tad. * *Tad.* * *Tad.* * *Tad.* * *Tad.* *

Tad. * *Tad.* * *Tad.* * *Tad.* * *Tad.* *

Tad. * *Tad.* * *Tad.* * *Tad.* * *Tad.* *

Tad. * *Tad.* * *Tad.* * *Tad.* * *Tad.* *

mf dolce

Tad. * *Tad.* * *Tad.* * *Tad.* * *Tad.* *

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The first five systems feature a repeating pattern of chords in the bass and a melodic line in the treble. The sixth system is a concluding passage with a dynamic range from piano (*p*) to pianissimo (*pp*) and a ritardando (*rit.*) marking.

Below each system, there are markings: "Led." followed by an asterisk (*). The markings are as follows:

- System 1: Led. * Led. * Led. * Led. * Led. *
- System 2: Led. * Led. * Led. * Led. * Led. *
- System 3: Led. * Led. * Led. * Led. * Led. *
- System 4: Led. * Led. * Led. * Led. * Led. *
- System 5: Led. * Led. * Led. * Led. * Led. *
- System 6: Led. * Led. *

There's A Dixie Girl Who's Longing For A Yankee Doodle Boy

Words by
ROBERT F. RODEN

Music by
GEO. W. MEYER

Moderato

Tune Uke
F B♭ D G

The musical score is written for piano and voice. It begins with a piano introduction in F major, 2/4 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, with some triplets. The bass line consists of a steady eighth-note accompaniment. The piano introduction ends with a forte (f) dynamic marking.

The vocal melody enters in the second measure, with the lyrics: "south-ern girl was she, A north-ern boy was he, A ring he fond-ly placed up-on her". The piano part continues with a steady accompaniment. The lyrics continue: "near a wed-ding day, The train speeds on its way, A north-ern boy to Dix-ie land is".

The piano part features several chords and arpeggios, with some measures marked with a 'p' (piano) dynamic. The lyrics continue: "fin-ger, She, go-ing, He, sighed 'When you're a-way, Just say that night and day, The mur-mers 'Darl-ing Sue, I'm com-ing back to you, The".

The piano part continues with a steady accompaniment. The lyrics continue: "love-light in your eyes for me will lin-ger. And when the north-ern girls a-gain you've love-light still with-in his eyes is glow-ing. He gaz-es on a new bright wed-ding".

The piano part continues with a steady accompaniment. The lyrics continue: "met, ring, Don't let them steal your heart and don't for wheels go 'round and 'round and seem to".

The piano part continues with a steady accompaniment. The lyrics continue: "get: sing: a tempo".

CHORUS Marcia

There's a Dix - ie girl who's long - ing for a Yank - ee

Doo - dle Boy, There's a Dix - ie Church that's wait - ing,

Just to ring out bells of joy.

Where the Mis - sis - sip - pi's flow - ing, Where the sweet Mag - no - lia's

grow - ing, There's a Dix - ie girl who's long - ing for a

a tempo Yank ee Doo - dle boy. There's a boy.

Won't You Be My Honey

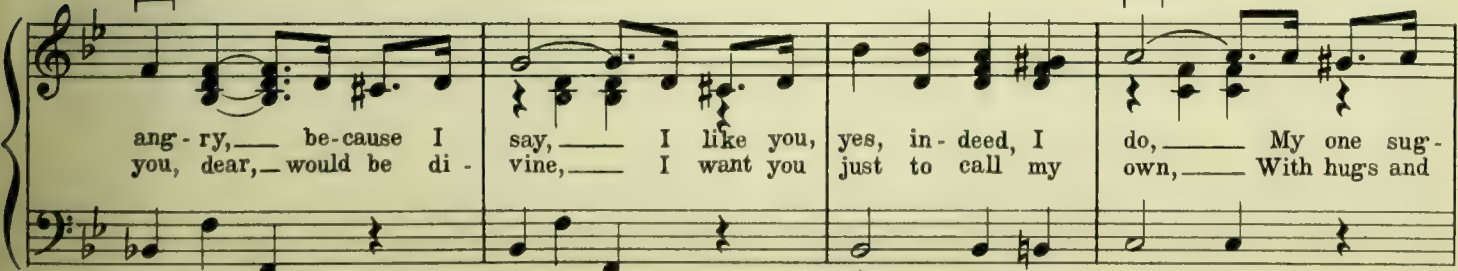
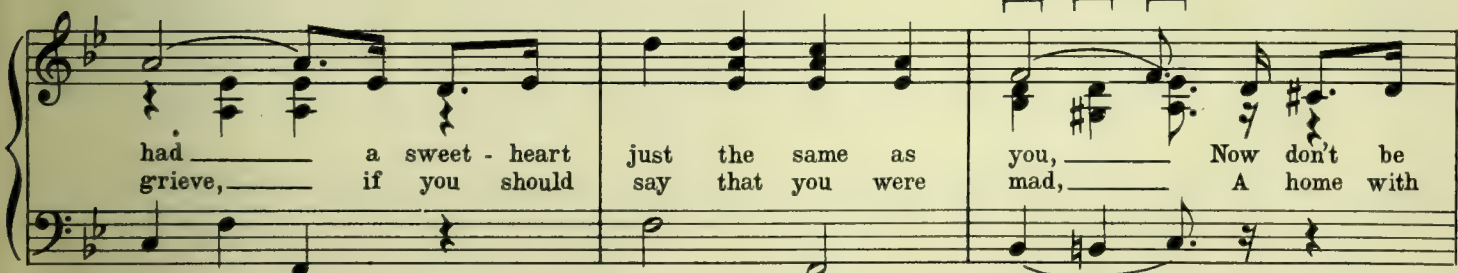
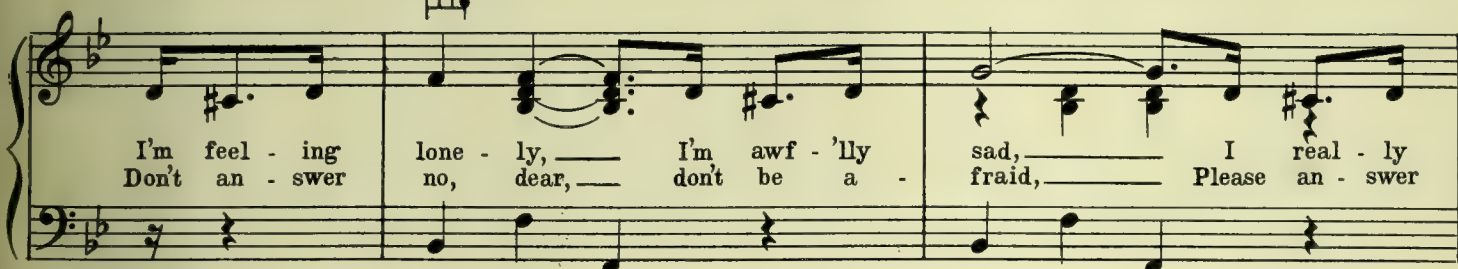
(Flirting Song)

Words by
JACK DRISLANE

Tune Uke
F B \flat D G

Music by
THEODORE MORSE

Moderato



ges - tion — is just a ques - tion, And I hope you'll an - swer true.
kiss - es, — you'll know what bliss in, So don't leave me here a lone.

CHORUS

p-f Won't you be my hon - ey, I will try so hard to please, — And I'll

tell you all I know, dear, Of a sweet - heart's A. B. C's. — I

know a co - sy cor - ner, That is big e - nough for two. — So —

won't you be my hon - ey, I'll be true to you. you.

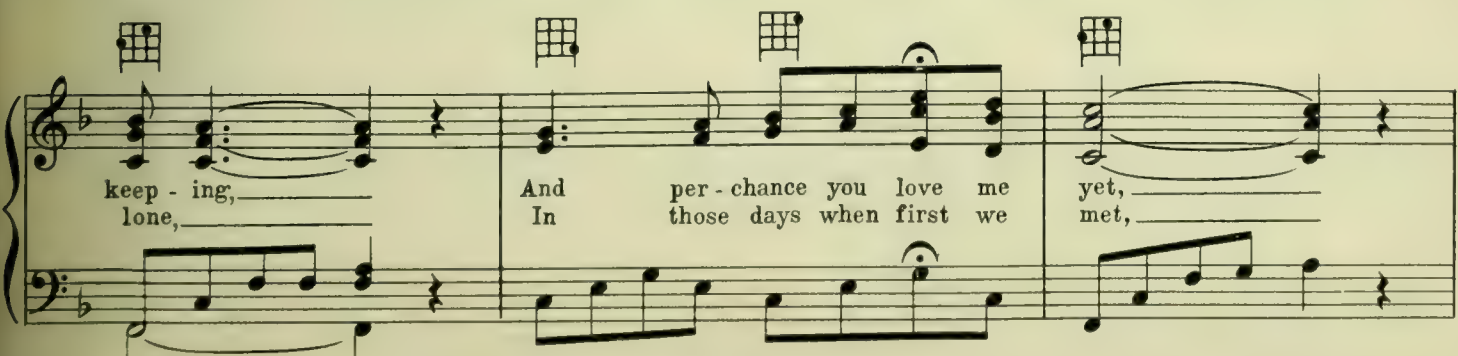
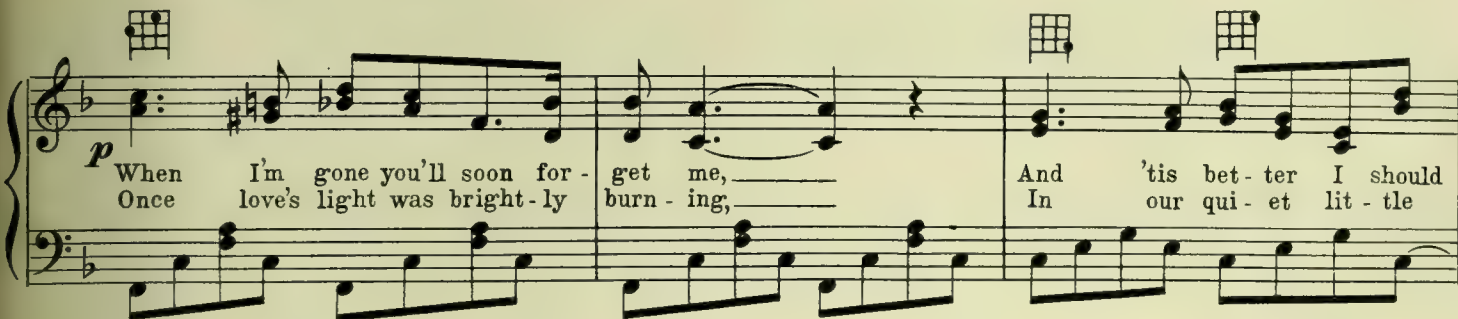
When I'm Gone You'll Soon Forget

67

Tune Uke
G C E A

Words and Music by
E. AUSTIN KEITH

Moderato



Far a-way I'll soon be sleep-ing, ———
I will leave you now for - ev - er, ———

When I'm gone you'll soon for- get. ———
When I'm gone you'll soon for- get. ———

REFRAIN

When I'm gone you'll soon for- get me, ———
When from you I'm far a - way, ———

You'll be hap- py in the old home, ———
That you yearn for day by day, ———

In your heart there'll be no long - ing, ———
Not one pain or fond re- gret, ———

I will leave you in life's morn-ing, ———
When I'm gone you'll soon for- get. ———

"When You're Gone I Won't Forget"

69

Lyric by
IVAN REID

Tune Uke
G C E A

Melody by
PETER De ROSE

Moderato

Piano introduction in G major, 4/4 time. The piece begins with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'. The introduction concludes with a 'rall.' (rallentando) marking and a final chord.

When you're gone I won't for- get you, And I'll miss you when you
Once my heart was filled with glad- ness, And the world seemed bright and

go; fair; I re- call the day you met me, me,
In my life there was no sad- ness,

When you said you loved me so, Once my heart was in your
For you brought me dreams so rare, Gold- en days we passed to -

keep - ing, And per- haps you love me yet.
geth- er, Mo- ments dear when first we met.

Far from me you'll soon be roam - ing,
 Tho' you leave me now for - ev - er,
 When you're gone I won't for - get.
 When you're gone I won't for - get.

REFRAIN

mp When you're gone I won't for - get you,
 When from me you're far a - way.

Ev - 'ry night I will re - mem - ber,
 All the things you used to say.

And my thoughts will keep on stray - ing,
 To the day when first we met.

Tho' you leave me brok - en heart - ed,
 When you're gone I won't for - get. *rall.*

You Remind Me Of The Girl That Used To Go To School With Me!

Words by
JACK DRISLANE

Tune Uke
F B \flat D G

Music by
CHARLES MILLER

Moderato

mf

p

There's a lit - tle old red school - house, In the town where I was born, And a -
re - mem - ber you now since you, Speak a - bout the school-play-ground, I re -

round it mem-'ries lin-ger in my heart. — Ev-'ry re-cess hour I used to meet a
mem-ber meet-ing you be-neath the tree. When we used to play at see-saw, and you

ti - ny lit - tle girl, And I nev-er thought that she and I would part. — But
rocked me in the swing, And on May Day I was Queen and you were king. — How

time brings man-y chang-es, And one day I went a-way, To seek my for-tune in a for-eign
hap - py on your arm I was, While walk-ing thro' the town, Up - on my head a Ros-es wreath and

clime; Yet my thoughts were al - ways of her, The dear
Crown; When you whipped big Bil - ly Brown, Who was the

girl was not for - got, You re - mind me of my sweet "For - get - me - not."
bul - ly of the town, Be - cause he tore my lit - tle ging - ham gown.

REFRAIN (*Waltz moderato*)

p You re - mind me of the girl that used to go to school with me,

— You re mind me of the girl I used to meet be - neath the tree. — With your

lit - tle ging - ham gown, — And your hair all hang - ing down, — You re mind me

of the girl that used to go to school with me. — You re - me. —

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JUST A LITTLE ROCKING CHAIR AND YOU
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